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DEF LEPPARD vs. JUDAS PRIEST



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OUTRAGEOUS ARTICLES

HIT PARADER

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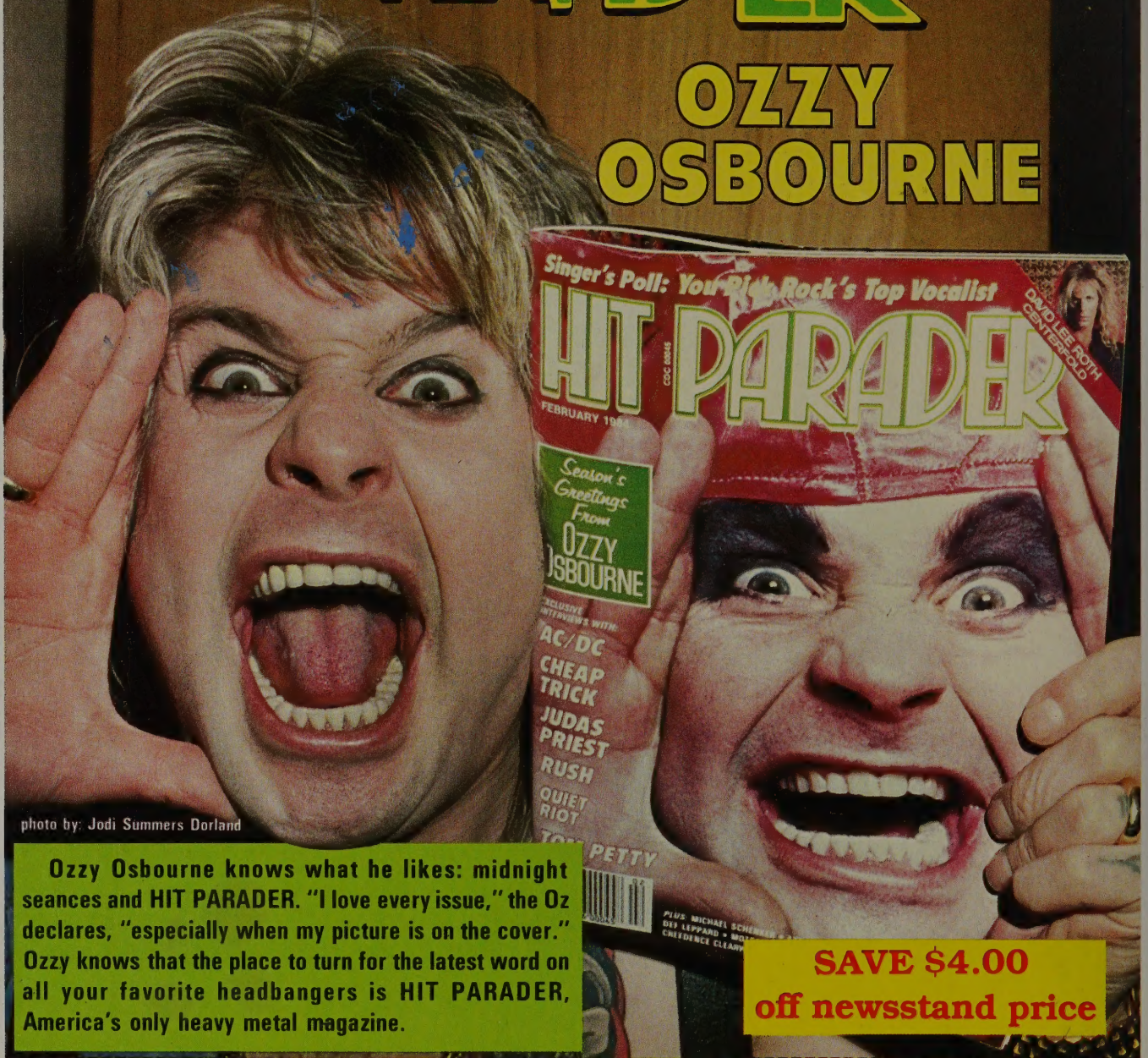


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DEF LEPPARD

ON THE PROWL

Joe Elliott: "I think I'll retire the Union Jack shirt before the start of our next tour."

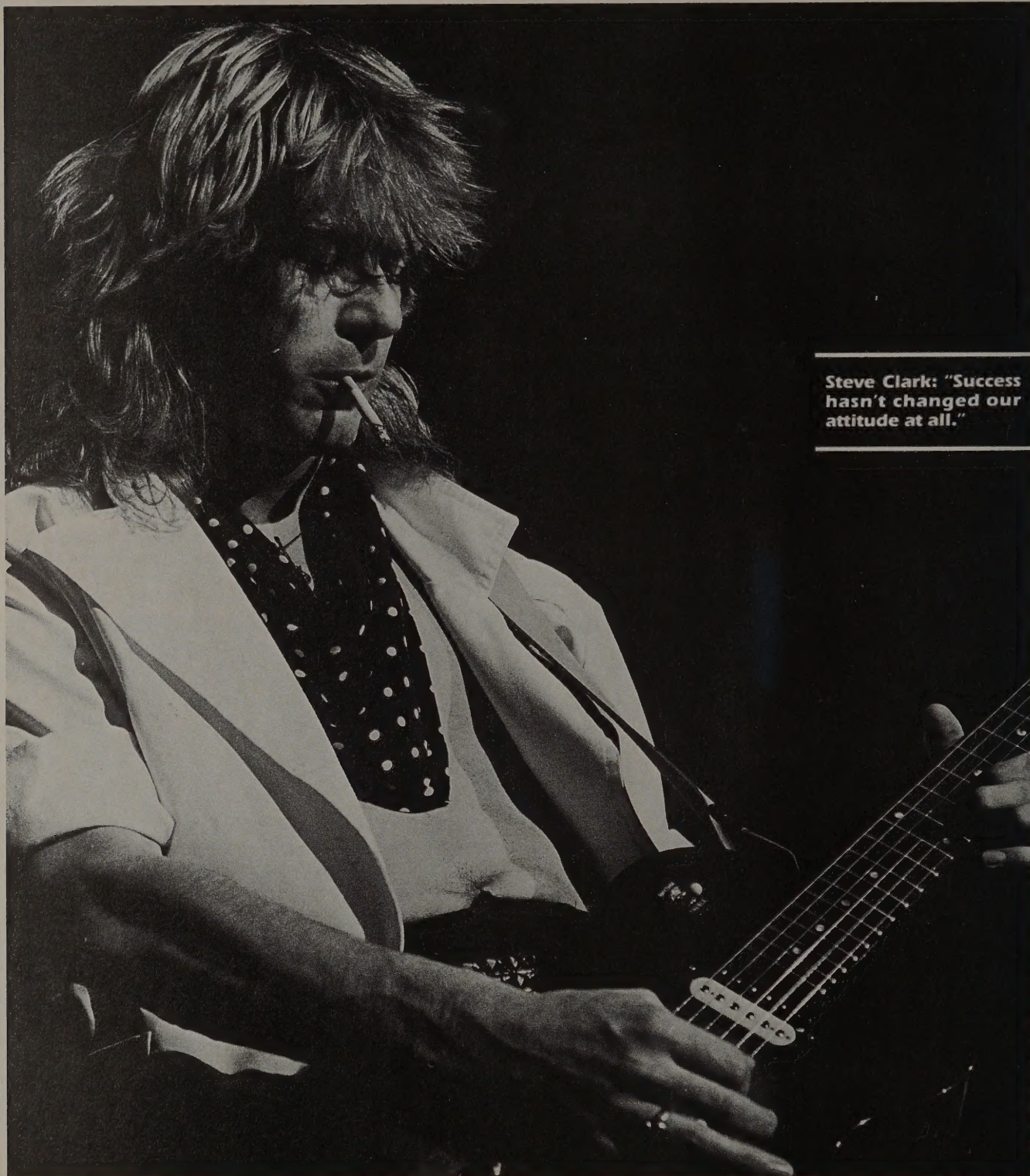
NEIL ZLOZOWER

English Rockers Speak Out On Success, Failure And Life On

The Road

Few bands have handled the pressures of success with more panache than Def Leppard. Billed as the "Led Zeppelin of the '80s" as soon as their debut album *On Through The Night* hit the charts in 1981, vocalist Joe Elliott, bassist Rick Savage,

drummer Rick Allen, and guitarists Steve Clark and Phil Collen have continually met the challenge of living up to their reputation by producing some of the most entertaining and successful hard rock albums of all time. While they choose to reject the Zeppelin comparison, stating, "We're the first Def Leppard, not the second Led Zeppelin," it's clear that this talented quintet from Sheffield, England is in the process of setting musical precedents that perhaps only the mighty Zep has been able to match.



**Steve Clark: "Success
hasn't changed our
attitude at all."**

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LAURIE PALADINO

Phil Collen: Before joining Leppard, he was in the British glitter/metal band Girl.

Hit Parader: How has the success of *Pyromania* changed your lives?

Steve Clark: Really, it hasn't changed it very much at all. Right now we're not seeing much of the money. In fact, we usually have to borrow a few coins from one of the road crew if we want to duck out of the hotel and pick up something to eat. We've been able to buy nice homes and nice cars, but after that what is there? We're not the type of band that wants limousines driving us around all the time. That's not our style at all.

Rick Savage: We're not in a band just to make lots of money. We really enjoy what we're doing. If we were still at home, I'm sure we'd all be playing in club bands for 20 quid a night. I'm not saying that the money's not a big advantage, but it's certainly not the most important thing to us. The day it becomes the primary motivation for what we're doing will be a sad day for all of us.

HP: Still, selling 6 million copies of an album has made you all millionaires. That's got to be a nice feeling.

SC: It makes my mom very happy. She was always concerned that I'd spend all my time playing the guitar, then end up working in the factories of Sheffield. I told her that a lifestyle like that wasn't for me, and maybe now she'll believe me.

Joe Elliott: We really don't sit around counting up the number of copies *Pyromania* sold. We know it did well, but the fact that it sold 6 million copies is fairly irrelevant to us. Any band wants to sell as many records as they can, for us it's because we want to reach as many people as possible with our music.

HP: How did it all start for Def Leppard? Tell us about the early days.

RS: Back in the mid-'70s I was in a band called Atomic Mass with Pete Willis, who was our guitarist before Phil joined the band. We just played a lot of local gigs and basically our set consisted of old T. Rex and Thin Lizzy

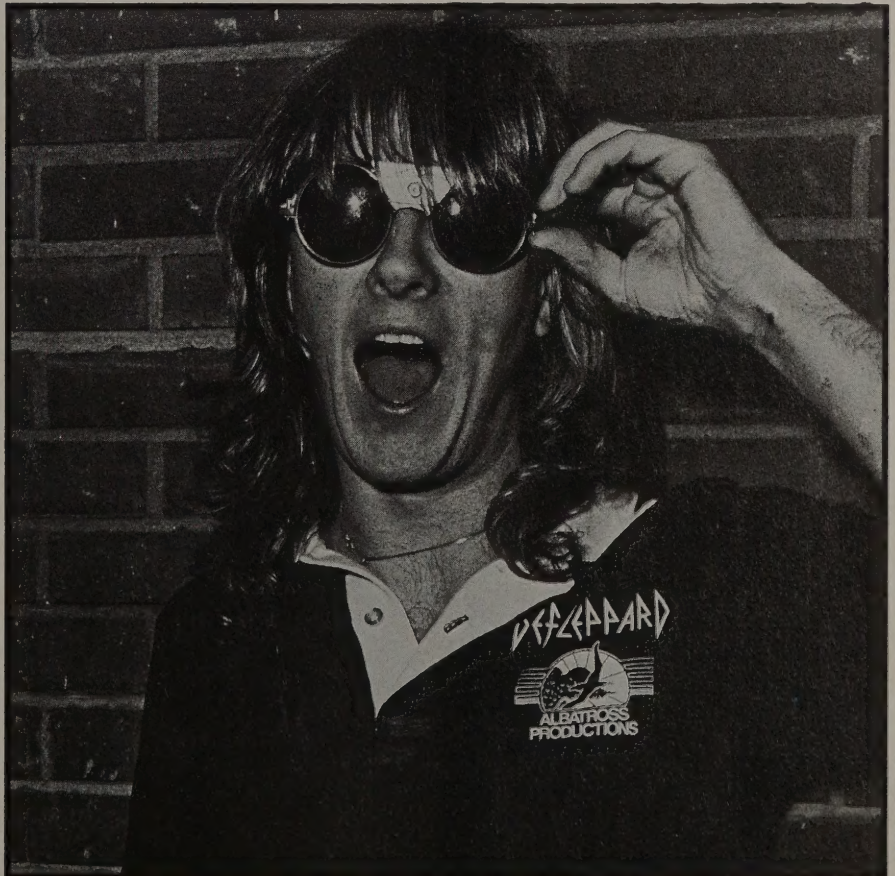
songs. Our vocalist at the time wasn't very good, but he thought he was a star, so we sacked him and Joe came aboard.

JE: Actually, I came to the band more as a drummer than a vocalist. I had played drums in the band I was in previously, and I hadn't tried singing until our vocalist got sick one day and missed a gig. Once I stepped into the spotlight I knew it was more fun than sitting at the back of the stage behind the drum kit. I guess I'm a bit of a ham, because I enjoyed the attention the vocalist got.

HP: How did you guys come up with the name Def Leppard?

JE: I had studied art in school — in fact I planned on a career as a graphic designer. I was always drawing things on pieces of paper, and one day I drew a picture of this strange looking cat with a hearing horn attached to its ear. The guys in the band loved the drawing, and they named it the deaf leopard. Obviously from there the transition of Def Leppard was fairly simple.

SC: It's a catchy name. We didn't want to call ourselves anything too traditional. If we had called ourselves the something-or-others we would have been just another group in the crowd.



GRANITZ/DOWNE

Joe thinks he looks real cool in his X-ray glasses.



Phil Collen



Rick Savage

HP: How tough was it getting gigs in those early days?

RS: The toughest part was convincing club owners to give us a shot. When we started out, punk music was the rage in England, and a lot of the guys who operated the clubs thought that any group that didn't have green hair and a pin through their noses couldn't attract a crowd. Once we convinced them to give us a shot, the rest was easy. We knew there were plenty of people out there who were into the type of music we were playing. Good rock and roll will always be popular.

HP: But you still had trouble getting a recording contract didn't you?

SC: Yes, we had to record and release our first EP on our own. We started on a label called Bludgeon Riffola Records and we pressed an EP called **Getcha Rocks Off**. We made a couple of thousand of them, and they disappeared overnight! It was incredible. That really opened the eyes of the record companies. When they saw that we could sell a couple of thousand EPs on our own, they couldn't get on the phone to us fast enough.

HP: After that, things moved along very rapidly, though. Looking back, how do you rate your earlier albums, **On Through The Night** and **High 'n' Dry**?

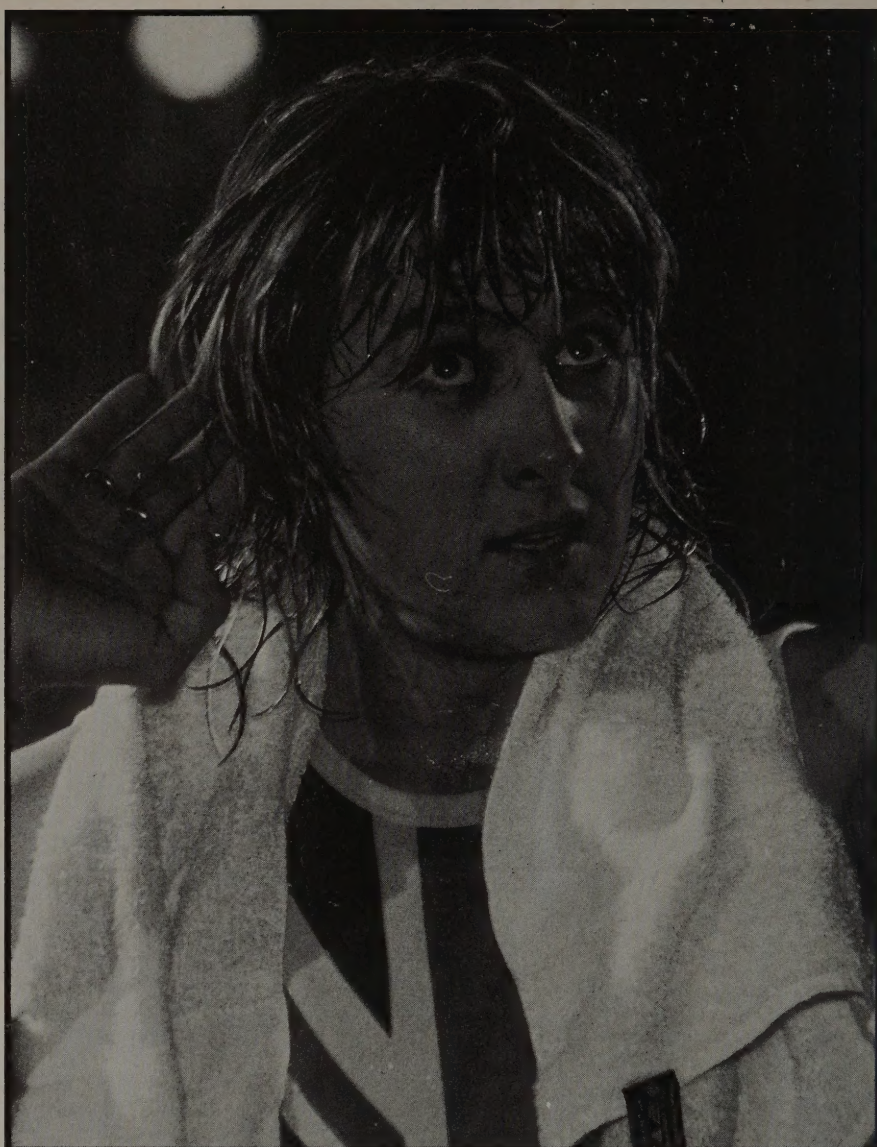
JE: I really get upset when I hear **On Through The Night**. I only wish we knew then what we know now. It sounds so immature to me — it sounds like a band that was just happy to be in the studio. Whenever I hear a song from the album on the radio or at a friend's house, I feel like going over and pulling the plug out of the stereo.

On Through The Night was an album of '70s-styled rock. At least on **High 'n' Dry** we played music for the '80s. But with **Pyromania** we made a leap to playing for the 1990s, and with the next album we'll probably be playing music for the millenium.

SC: I think Joe's a little harsh on our early albums. I still like to listen to them occasionally, and we all still get a kick out of playing *Rock Brigade* in concert.

HP: One of the secrets of Def Leppard's success has been your use of videos. Why did you recently redo *Bringin' On The Heartbreak* from **High 'n' Dry**?

RS: With Phil joining, the band's changed since we originally did that song. It's a great song, and we felt that if we remixed our recording and shot a new video for it, we could keep our names and faces in front of the people while we were away working on the new album.



LAURIE PALADINO

Joe at work: "We want to reach as many people as possible with our music."

HP: What's the next album going to sound like? Will it be similar to **Pyromania**?

SC: I guess in many ways it'll be similar, but we'll be working with a new producer, Jim Steinman, so the sound will naturally be a little different. There will be more songs like *Billy's Got A Gun* which are very moody and have a lot of emotion. I'm sure we'll have plenty of rave-ups as well, but we enjoy playing songs that have a little extra substance to them.

"We're not in this band just to make a lot of money."

HP: How will working with Phil Collen change the band's sound? We know that most of **Pyromania** was recorded with Pete Willis on guitar.

SC: All Phil can do is improve our sound. He's an incredible musician, and he's always full of musical ideas. Pete was often too content to merely play along with what I was doing. Phil always wants to challenge my work. He plays against my solos which adds a degree of tension to the group's sound. He's given us a whole new dimension.

JE: I take full credit for getting Phil in the band (laughs). I had known him for years, and while he'd come by and jam with us occasionally, I guess I was his closest friend in the band before he joined. When we saw that we were having some troubles with Pete, Phil was the first person who came to mind. He's been a gem to work with.

HP: What do you prefer doing more, recording or touring?

RS: Actually, we enjoy both of them, but I guess I prefer the road over the studio. On **Pyromania** we worked

with Mutt Lange, and we must have spent six months between pre-production and recording the album. There's a lot of frustration involved with recording in the studio. Sometimes you have to play the same song over and over. The stage is a pure rush of energy. Sometimes when you've been out on tour for three or four months you begin to wonder where you are, but that's part of the fun.

SC: I enjoy the road more too. When we record, it seems like you can be stuck in a windowless room for days. When you're on tour you get to see the people and the towns that make rock and roll great. The studio can be very sterile at times, and Def Leppard isn't a sterile band in any sense of the word (laughs).

HP: How do you guys spend your time on the road?

JE: We're just like anybody else — we like to do a little sightseeing or go to the shops and buy presents for our friends. We like to have fun, and we'll do anything to make sure that everybody's happy. We're not shy about lifting a few pints every now and then, but that's all part of being in a rock and roll band.

RS: We're a pretty level-headed group. Most people think that it's wild parties and girls, girls, girls every night. We only wish. Usually we don't even have time to get a full night's sleep before we have to move on to the next stop on the tour. But we wouldn't have it

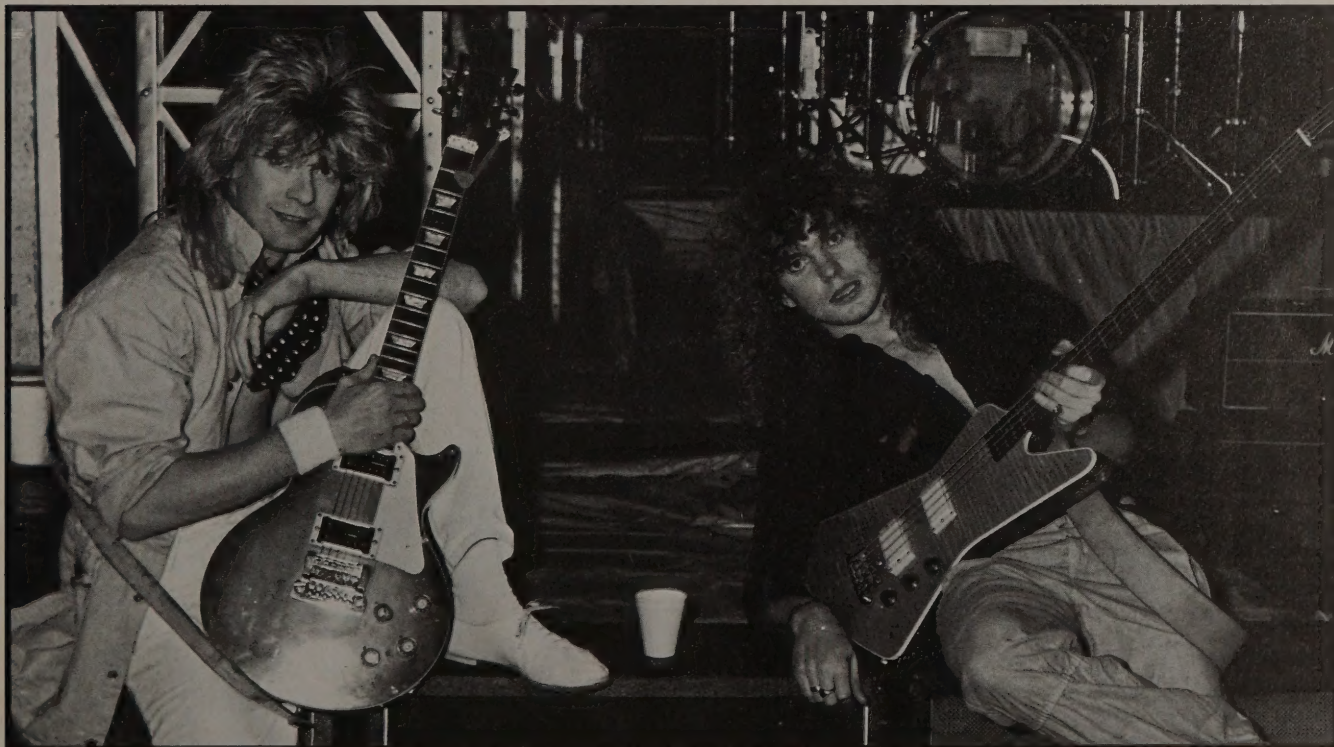


ROSS HALEM

Rick Allen: At 21, he's the youngest member of the band.

"The success we're having is like a fantasy come true."

any other way. We love every minute of being Def Leppard, whether it's on tour, in the studio or just sitting at home with people we know. This is really a fantasy come true. All I hope is that someday somebody doesn't wake me up and tell me the dream is over.



JOE BANGAY/PIX INT'L

Steve and Rick take a break during rehearsals for the band's next tour.



Steamin' Steve Clark: "We're working on some amazing things for the new album."

ROCK OF AGES

(As recorded by Def Leppard)

STEVE CLARK
ROBERT JOHN LANGE
JOE ELLIOTT

Rise up
Gather round
Rock this place
To the ground
Burn it up
Let's go for broke
Watch the night
Go up in smoke
Rock on, rock on
Drive me crazier
No serenade
No fire brigade
Just-a pyromania.

C'mon
What do you want
What do you want
I want rock 'n' roll
Yes I do
Long live rock 'n' roll
Let's go let's strike a light

We're gonna blow like dynamite
I don't care if it takes all night
Gonna set this town alight.

C'mon
What do you want
What do you want
I want rock 'n' roll
Alright
Long live rock 'n' roll
Oh yeah, yeah.

Rock of ages
Rock of ages
Still rollin'
Keep rollin'
Rock of ages
Rock of ages
Still rollin'
Rock 'n' rollin'
We got the power
We got the glory
Just say you need it
And if you need it say yeah.

Now listen to me
I'm burnin', burnin'
I got the fever
I know for sure
There ain't no cure

So feel it
Don't fight it
Go with the flow
Gimme, gimme, gimme one more
for the road.

What do you want
What do you want
I want rock 'n' roll
You betcha
Long live rock 'n' roll.

Rock of ages
Rock of ages
Still rollin'
Keep rollin'
Rock of ages
Rock of ages
Still rollin'
Rock 'n' rollin'
We got the power
We got the glory
Just say you need it
And if you need it say yeah.

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THE METAL WARRIORS

Judas Priest (left to right): Ian Hill, K.K. Downing, Glenn Tipton, Rob Halford, Dave Holland.



EBET ROBERTS

JUDAS PRIEST

British Bashers Reveal All
In An Exclusive Interview



EDDIE MALLUK

Rob Halford: "People often confuse my confidence for arrogance."

New York is usually the most jaded of cities. Let a speeding car careen through a bank window and the average Big Apple resident will offer only a casual glance as he hurries by. If a manhole cover explodes skyward, the normal New Yorker will only pause long enough to guess heads or tails. Yet as Judas

Priest's Rob Halford strolled down Manhattan's Fifth Avenue on a fine summer day dressed in his traditional black leather, it seemed the entire town stopped to look in awe.

"I love it when people notice me," Halford said as a slight smile curled his lips. "I'm always asked why I wear leather all the time. The

answer is simple — it's very comfortable. I'm not trying to make any particular fashion statement, and I'm surely not trying to look 'heavy metal', I just feel very comfortable with my leathers on. When you wear black leather you don't have to worry about matching your shirt and pants every day. It goes with *everything*.





EDDIE MALLON

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HIT PARADER'S
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DEF LEPPARD'S
JOE ELLIOTT



HIT PARADER'S
HEAVY METAL HEROES
JUDAS PRIEST'S
ROB HALFORD







"The only problems come when people mistake the leather image," he added. "I remember one time when I walked into a shop in the hotel where we were staying, and the store owner immediately threw up his hands and said, 'Take anything you want, just don't hurt me.' He saw me standing there with a few studs on, and he assumed I was a thug there to rob him. That's perhaps the only negative aspect of leather; there is definitely a bad connotation associated with it. But, when you're in a heavy metal band you're used to negativism. Conquering people's prejudiced attitudes becomes an everyday fact of life."

Few bands in the metal empire have overcome the negativity associated with heavy metal with more style and power than Judas Priest. From their earliest days as a club attraction in their native Birmingham, England, to their latest soldout U.S. tour, Halford, guitarists Glenn Tipton and K.K. Downing, bassist Ian Hill and drummer Dave Holland have continually stood up for the proudest principles of metaldom, having spent the better part of a decade as true defenders of the heavy metal faith.

"So many bands shy away from calling themselves heavy metal," Halford said. "In fact they'll call themselves any name in the book except heavy metal. On the other hand, we are extremely proud to be called a metal band. We've survived all the trends — power pop, disco, punk, new wave — and maintained our belief in the music we're playing. In fact we're more committed to metal today than we've ever been before. To us it's more than just music, it's truly a way of life. When we see so many young bands around today playing heavy metal we find that very rewarding. It means that our message has been received."

"Judas Priest has always been very proud to be called a heavy metal band."

Despite Halford's proud words, the fact remains that only a few years ago Judas Priest had been dismissed by many rock pundits as merely a loud wart on the face of rock and roll. While most bands were dying their hair pink and playing with synthesizers, Priest, despite constant criticism, maintained their steadfast belief in volcanic, guitar-based rock. On albums such as **British Steel**, **Point Of Entry** and last year's platinum **Screaming For Vengeance**, the band confounded their detractors by emerging as one of the most entertaining and successful



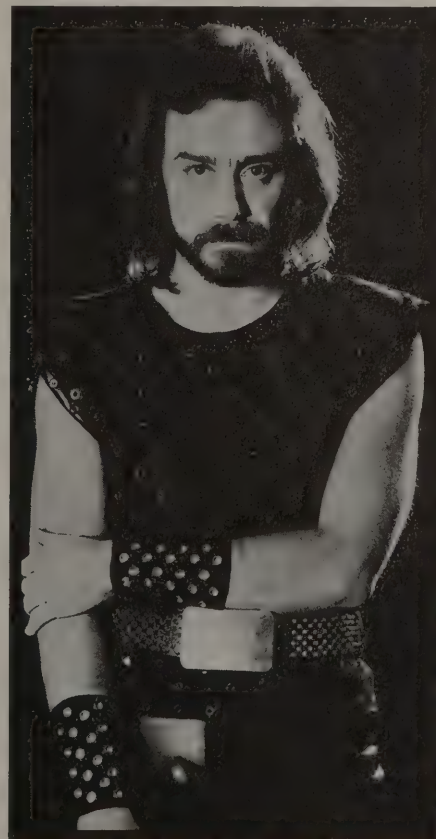
EBET ROBERTS

K.K. and Glenn: "On our albums we try to divide the time for guitar solos evenly."

bands in the world. With their latest LP **Defenders Of The Faith** further expanding their position as the "godfathers" of heavy metal, the Priest look back on their rise to fame with a mixture of pleasure and anger.

"Sometimes I get annoyed when I think of the number of obstacles that were placed in our way," normally mild-mannered K.K. Downing said with more than a touch of consternation. "It seemed that every time we'd begin to get a little foothold somebody would make sure that we'd lose it and fall back to where we started. Thankfully, we always picked ourselves up and started the climb up again until we were strong enough to fend off everyone who tried to put us down. I realize that virtually every band in rock has had to pay their dues before they made it, but sometimes it seemed that we were being singled out for criticism. It was unfair, but we came out ahead in the end, and that's all that matters."

"The kids are who have made it all possible," echoes guitar partner Glenn Tipton. "There were times when I seriously considered packing it in, but then we'd go on stage, and there would be a bunch of fans in the front with their leather jackets and their Judas Priest T-shirts, and they made me believe that



GEOFF THOMAS

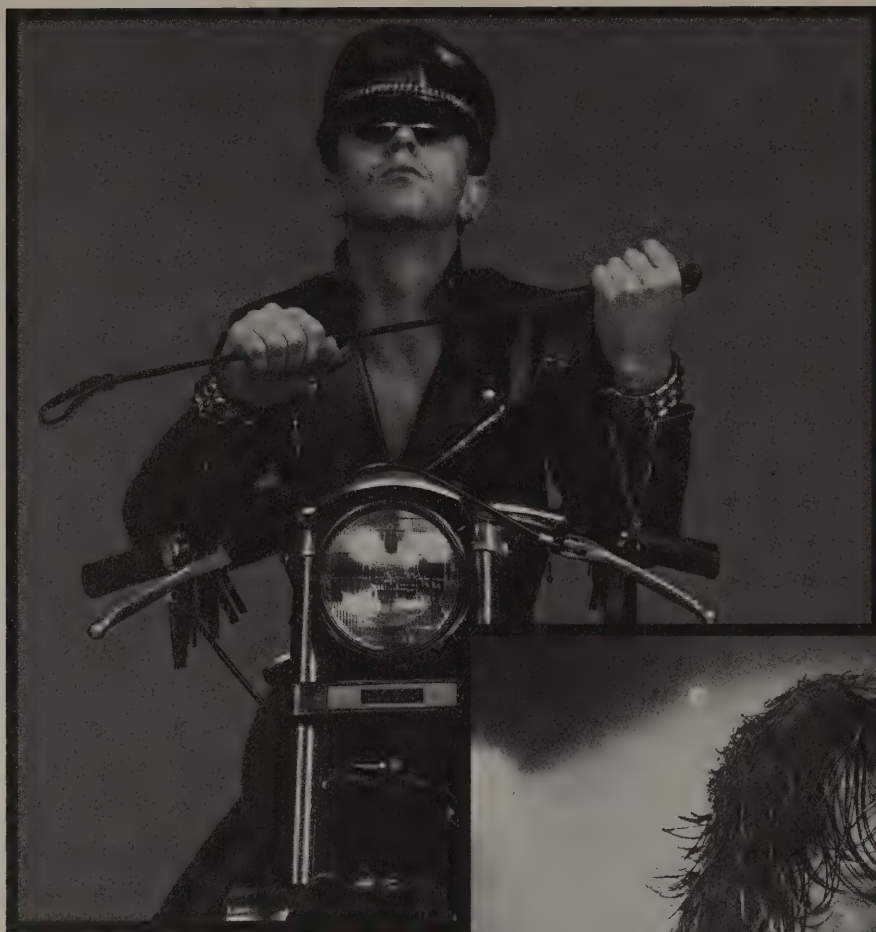
Ian Hill: He founded Priest with Downing back in 1973.

K.K. Downing



Glenn Tipton





Rob astride his Harley: "The bike will stay in our show as long as we play *Hell Bent For Leather*."

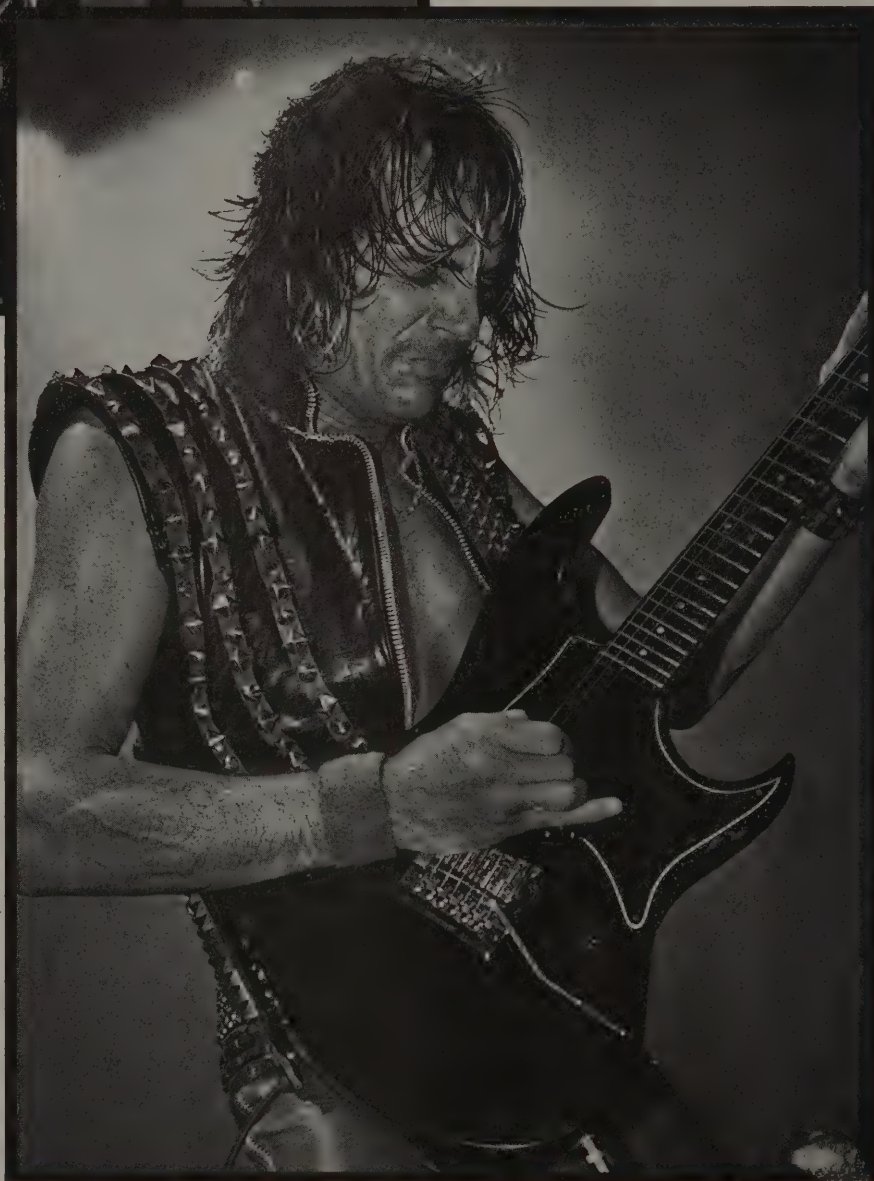
what we were doing was important; that we were giving them a release. There was a bond that was formed back then between the band and the fans that exists to this day. It doesn't matter if we were playing a club back then or Madison Square Garden today, that bond still remains strong."

The bond that Tipton alludes to can be called simply the Judas Priest Magic — that special element that transforms the group's concert performances into events that touch the heart of the teenage masses. Sure, there's more than a bit of theater in Halford's patented motorcycled stage entrances, but for those who believe in the power of rock and roll — especially heavy metal — a Priest performance is the ultimate metal trip; a chance to escape the drudgery of school and boring jobs to a world where one can rock hard and ride free.

"There is unquestionably a bit of escapism in our music," Halford said. "But that's healthy. We all come from a blue-collar background where the future was bleak and money was scarce. We know what it's like to get up in the morning and see a limited future. It's tough when your primary concern is just

surviving the day. That's why our music has incorporated a number of escapist themes. We enjoy writing about science fiction topics and we even touch upon demonic themes. That surely doesn't mean that we believe in Satan or that we're all involved in the occult. Nothing could be further from the truth.

"Judas Priest is always concerned with presenting music that we know our fans can relate to," he continued. "We sing about *Living After Midnight* and *Breaking The Law*. We're telling the kids that there are other people who share their problems as well as their aspirations. We feel that we're all involved with defending the heavy metal faith together. We feed off of our fans for energy and inspiration and they feed off of our musical power and imagination. It's a very fair trade for both parties."



Tipton in action: "Sometimes I get a bit crazy on stage."

One of the outgrowths of the special camaraderie between Priest and their fans will be a live double-record set that should be released towards the end of 1985. The band is committed to making one more studio record at the end of their **Defenders Of The Faith** tour, but Halford promises that the live package will definitely be on its way soon.

"We've been recording shows for years, and we've done quite a few on this tour as well," he said. "Mostly we tape them for our own use, so that we can see what songs are working and which ones need a bit of help. But we know that Judas Priest live is a very special thing, and we want to release an album that captures all that energy. We want to avoid as much repetition as we can from our first live album, **Unleashed In The East**. We still perform a number of songs that appeared on that album,

and we'd prefer to have as little duplication as possible. If we record one more studio LP, we'll have an excellent assortment of songs to draw from for a live album."

"Sometimes it seems that the press has singled us out for criticism."

One of the reasons that Priest have decided to release one more studio album before attacking their live disc is the fact that the band would like to further solidify their commercial position. While **Defenders Of The Faith** sold nearly one million copies, it failed to match either the sales figures established by its predecessor, **Screaming For Vengeance**,

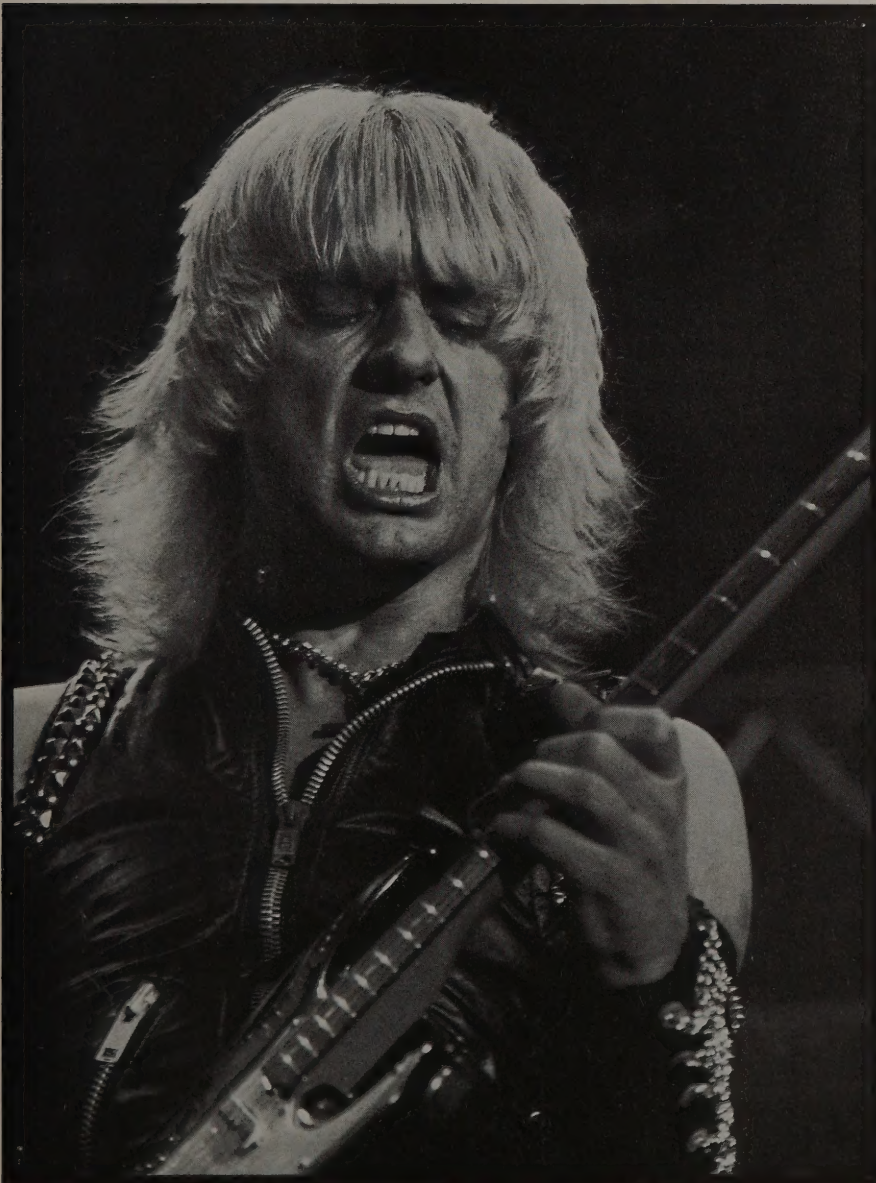
or the expectations of the band's record label. Halford refuses to admit any disappointment over the performance of **Defenders**, but he does acknowledge that success is always the most fragile of commodities.

"We've worked so long and so hard to get where we are today," he said. "I'd hate to think we would make a foolish decision and ruin what we've created. I've seen so many bands let success go to their heads. They start believing that they're as important as the fans make them feel. They start enjoying the good life instead of concentrating on their music. I'm not saying that there isn't time for fun, but work must always come first. We're not worried that our career is going to vanish — we're too well managed and too smart to let that happen. But we don't want to see any deterioration in our popularity either. We take great pride in what we've accomplished, particularly in America, and we want to keep our fortunes going in an upward direction."

When Halford mentions Priest's success in America, he brings to light one of the major sore spots that remain for these bad boys from Birmingham. Many British fans feel that the Priest have ignored their homeland since they've become successful, a fact that the band doesn't deny.

"The truth of the matter is you can tour Britain in 10 days, and that includes hitting London for two shows," Halford said. "America simply requires a great deal more time and effort to tour than Britain does. We're very proud to be British, and while I live in the States now, I'll always think British, act British and be British. I understand those who say that we've not paid enough attention to England, but it's an economic fact that we can't spend too much time there. I guess you could call us tax exiles. If we stayed home, we'd be giving up over 80 percent of our earnings to the government. I'm sure any taxpayer can relate to how painful that would be."

"Instead of criticizing us for not playing Britain often enough, perhaps the fans back home should take pride in the fact that a British band is becoming successful throughout the world," added K.K. Downing. "We have to go where the biggest market is, and for us that's America. We tour Britain, but we just don't sell that many records there. You can't argue with facts. We'd love to be able to play there for a month every year, but the market just doesn't demand that we do that. We're the international spokesmen for heavy metal," he said with a laugh. "We're like a roving bunch of sailors drifting from port to port with a cargo of rock and roll."



K.K. Downing: "When I was a kid, I used to sleep with my guitar."



ROSS MARINO

"We share a unique attitude in this band — we truly are defenders of the heavy metal faith."

SOME HEADS ARE GONNA ROLL

(As recorded by Judas Priest)

BOB HALLIGAN, JR.

You can look to the left
And look to the right
But you will live in danger tonight
When the enemy comes
He will never be heard
He'll blow your mind
And not say a word.

Blinding lights
Flashing colors
Sleepless nights
If the man with the power
Can't keep it under control.

Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll.

The power-mad freaks
Who are ruling the earth
Will show how little they think you're
worth
With animal lust they'll devour your
life
And slice your world to bits like a
knife.

One last day
Burning hell fire
You're blown away
If the man with the power
Can't keep it under control.

Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll.

Know what it's like
When you're taken for granted
There goes your life
It's so underhanded.

If the man with the power
Can't keep it under control.

Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll.

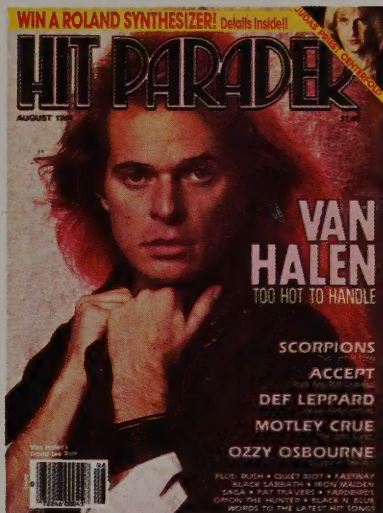
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Angus Young Voted Best Axe Slinger Around
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